



JOINT VIOLIN RECITAL
JACKSON JAY '26, VIOLIN
MOZEA HAVENS '27, VIOLIN
ISABELLA JIE, PIANO

MONDAY, APRIL 13, 2026
SCHNEEBECK CONCERT HALL | 8 P.M.

PROGRAM

The Song of Taiwan.....Tyzen Hsiao
(1938–2015)

Jackson Jay '26, violin

Liebesleid.....Fritz Kreisler
(1875–1962)

Jackson Jay '26, violin
Isabella Jie, piano

Sonata for Violin and Piano in g minor.....Claude Debussy
(1862–1918)

I. Allegro Vivo

II. Intermède: Fantasque et léger

III. Finale: Très animé

Mozea Havens '27, violin
Isabella Jie, piano

INTERMISSION

Blue/s Forms.....Coleridge-Taylor Perkinson
(1932–2004)

I. Plain Blue/s

II. Just Blue/s

III. Jettin' Blue/s

Mozea Havens '27, violin

Concerto No. 4 in F minor, Op. 8, RV 297, "Winter".....Antonio Vivaldi
(L'inverno) from The Four Seasons (1678–1741)

I. Allegro non molto

II. Largo

III. Allegro

Jackson Jay '26, violin
Ethan Chythlook '26, violin
Paige Franklin '26, violin
Keola Tabisola '25, viola
Liam Abbot '26, cello

Kesha Goes Gaga.....Dueling Fiddlers

Jackson Jay '26, violin
Mozea Havens '27, violin

All are welcome to a reception following the program in the Schneebeck Concert Hall lobby.

BIOGRAPHIES

JACKSON 力雄 JAY 26', is an exciting up-and-coming music educator studying under Dr. Maria Sampan, set to graduate with a bachelor's degree in music education from the University of Puget Sound in 2026. Jackson is engrossed in the music building, participating in the Symphony Orchestra, Concert Band, a Viola Quintet, and the Violin Studio of the University. When not practicing, Jackson enjoys sharing meals with his friends, exploring new places, or having a lovely sit by the Columbia River in his hometown of Vancouver, Washington.

MOZEA HAVENS '27, a student of Dr Maria Sampan, is an avid violinist and violist majoring in violin performance at the University of Puget Sound. From a young age, Mozea has loved playing with other musicians, participating in the Walla Walla Youth Symphony Orchestra in middle and high school and attending music camps in the summers. In 2023, Mozea won the Walla Walla Youth Symphony Orchestra Concerto Competition, performing the first movement of the Max Bruch Violin Concerto in G minor, and was also selected to play in the Washington All-State orchestra. Mozea has also played with the Walla Walla Symphony and Walla Walla Choral Society. Mozea is a passionate chamber musician, chamber music playing a large part in her upbringing and current education. Last summer, Mozea attended the Sewanee Music Festival in Tennessee, and this summer is excited to attend the National Music Festival in Maryland. When she isn't playing, Mozea loves to cook, spend time with family and friends, and a good walk.

Indonesian pianist and pedagogue, **ISABELLA JIE** completed her doctor of musical arts degree in piano performance at University of Minnesota in 2017. She has previously held teaching positions at University of Minnesota, as well as Indiana University, where she obtained her master of music in piano performance and performer's diploma. As an active performer, she has won the Kiwanis Piano Competition in Toronto, Canada, the 18th Annual Masters Concerto and Aria Competition by Kenwood Symphony Orchestra (KSO), Marvin O. Mechelke Piano Competition in Minnesota, and was a two-time prizewinner at the Schubert Club Piano Competition. She has been invited to perform at the Living Arts Center in Mississauga, Canada, the Ordway Center for the Performing Arts in St. Paul, MN, and collaborated with the KSO to perform Chopin's Piano Concerto no. 1. She has served as adjudicator for the BBC-ORMTA Piano Competition in Brampton, Canada, and for the WMEA Piano Solo and Ensemble Contests in Washington State - Tacoma and Renton chapters.

Aside from her collaborative pianist position at Puget Sound, she is also an adjunct faculty member at Tacoma Community College. She currently serves as the Vice President of MTNA - Gig Harbor chapter, and maintains a private teaching studio in Gig Harbor.

ETHAN CHYTHLOOK '26 from Anchorage, Alaska is a Yup'ik violinist-violist and is pursuing a degree in performance and German studies with a minor in African American studies. He is primarily a student of Dr. Maria Sampen.

PAIGE FRANKLIN '26' is a violinist studying under Dr. Maria Sampen double-majoring in music and environmental science.

KEOLA TABISOLA '25 is a Kānaka Maoli and Filipino violist who holds a Bachelor of Music in performance in addition to a minor in African American studies and an interdisciplinary humanities emphasis in issues of race & ethnicity. They studied with Professor Joyce Ramee and are from Anchorage, Alaska.

LIAM ABBOTT '26, cello, studying under Alistair MacRae for a degree in cello performance, has been playing cello for 15 years. Co-principal of the Puget Sound Symphony Orchestra, they are an avid orchestral musician, having performed in ensembles around the country, such as the Western States Honor Orchestra in Colorado, the Sitka Fine Arts Chamber Orchestra in Alaska, and the Brevard Music Center Orchestra in North Carolina, performing under conductors Joan Falletta and Keith Lockhart. Liam is also an enthusiastic chamber musician, having collaborated with fellow musicians at the University of Puget Sound and the Brevard Music Center. For fun, Liam spends their free time drawing, going on walks, and arguing about color theory.

ACKNOWLEDGMENTS

Thank you to Dr. Sampen for inspiring, pushing, and believing in me. Thank you to my friends and family for their support and love. Thank you God, all good things come from him. Lastly, thank you to my Mama and Papa, who put the instrument in my hands when I was four, provided me with amazing opportunities, and who always believed in me.

—Mozea

To God for having me here, to my Ma who didn't let me quit, to my family and friends who support me, my teachers who inspired me, and to all the voices in my life that have helped me grow up to this point.

—Jackson

PROGRAM NOTES

Tyzen Hsiao 蕭泰然 (1938–2015) was a Taiwanese composer born in Kaoshiung 高雄. Hsiao's mother, a church pianist, started teaching Hsiao piano at a very young age and Hsiao continued his musical training in piano and voice through his teen years. He majored in music at the National Taiwan Normal University (NTNU) and spent time as a music instructor and administrator in Taiwan and later, Japan before returning to Taiwan. In 1977, difficult financial circumstances forced Hsiao, who was now married and a father of four, to move to the United States. Feeling homesick and then inspired, Hsiao began composing music reminiscent of Taiwan that reflected his nationalist pride. Hsiao is best known for his art songs that put Taiwanese poems in the traditional Hokkien language to music. His "1947 Overture" was made in remembrance of the 228 incident in Taiwan where the Chinese Nationalist Party (KMT) murdered many people in a Taiwanese-nationalist uprising. "The Song of Taiwan" 臺灣頌 is part of Hsiao's works for Violin or Flute and Piano and encapsulates Hsiao's love for Taiwan.

Fritz Kreisler (1875–1962) was born in Vienna, Austria. Kreisler was a violinist known for his recognizably sweet tone and phrasing. He studied composition and violin at the Paris Conservatory between 1885–1887 and debuted in the United States in 1888. After being denied a spot in the Vienna Philharmonic, Kreisler left music altogether to study medicine. He made his return to music in 1899 in a concert with the Berlin Philharmonic. Kreisler lived as a renowned violinist, performing many concerts including the premier of Sir Edward Elgar's Violin Concerto. Kreisler's "Liebsleid" translates to "Love's Sorrow" and is a bittersweet piece that goes through the emotions of passion, sadness, eagerness, and playfulness.

Claude Debussy (1862–1918) was a French composer born in Paris, whose innovative approach to harmony and texture helped reshape 20th-century music. At just the age of ten, Debussy attended the Paris Conservatoire, where he was known for his complete disregard for common music conventions of the time. With early influences including Russian and Far Eastern music and works by Chopin, Debussy developed his own style of harmony and texture and rejected the term "impressionism" to describe his compositions as he desired to break free from the restrictions and expectations associated with the movement. Debussy's Sonata for Violin and Piano in g minor was his last completed composition, written in 1917 as he suffered from terminal cancer. Although somewhat brief, this sonata consists of three movements: I. Allegro Vivo, II. Interimède: Fantasque et léger, and III.

Finale: Très animé. Allegro Vivo is unpredictable, dramatic as well as sometimes serene. The second movement, Intermède: Fantasque et léger, is a lively scherzo with moments of haunting introspection. The third movement, Finale: Très animé, opens with a return to the main melody in the first movement. In a letter, Debussy described the Violin Sonata as “filled with tumultuous joy.” In this final movement, we get a true sense of this statement, with surging notes that are interrupted by an almost flirtatious middle section. The sonata’s atmospheric qualities and French stylistic nuances have led to an appreciation for its complexity and subtlety. Debussy’s Sonata for Violin and Piano has compact structure and folk influences that have contributed to its enduring appeal, making it a piece that resonates with many audiences.

Coleridge-Taylor Perkinson (1932–2004), born in Manhattan, New York, was an African American composer, conductor, pianist and educator who bridged the worlds of classical, jazz, popular, and film music. His Mother, a musician herself, named him after the African British composer, Samuel Coleridge Taylor. Perkinson was a musician of versatility, as he co-founded the Symphony of the New World in 1965, the first racially integrated orchestra in the United States, and served as its music director. He also worked with the Alvin Ailey American Dance Theater and Jerome Robbins’ American Theater Lab, composing ballets such as *For Bird*, *With Love*, inspired by jazz legend Charlie Parker. Beyond classical composition, Perkinson served briefly as pianist for Max Roach’s quartet and wrote arrangements for Marvin Gaye, Harry Belafonte, and other major artists. His film and television credits include scores for *The McMasters* (1970), *A Warm December* (1973), and *Montgomery to Memphis* (1970), a documentary about Martin Luther King Jr. Late in his career, he taught at Indiana University and coordinated the Center for Black Music Research in Chicago. Perkinson’s compositions draw from baroque counterpoint, romantic lyricism, as well as blues, jazz, and spirituals. Perkinson’s *Blue/s Forms for Solo Violin* is dedicated to Sanford Allen, the first African American violinist to perform in the New York Philharmonic. This piece is an excellent example of lyrical expression as well as blues, jazz, spiritual and baroque styles, demanding technical virtuosity from the player, as well as a bit of fun!

Antonio Vivaldi (1678–1741), known as “The Father of the Concerto”, is among the most famous composers from the Baroque era. Vivaldi pioneered many of the developments and traditions that developed into the Classical era including considerations in orchestration, programmatic music, and the concerto form. Vivaldi composed many instrumental and choral works including fifty operas. At the height of his career Vivaldi was commissioned by European royalty. As stylistic preferences changed, Vivaldi’s work lagged in popularity and he struggled financially.

Now, many of Vivaldi's works are considered masterpieces including his series of violin concertos, "The Four Seasons". The last concerto, "Winter", follows the theme of the collection where the piece is connected to poetry. The poetry of "Winter" delights in the coziness, shivers in the frozenness, and laments in the storms.

UPCOMING SCHOOL OF MUSIC EVENTS

All events are free unless noted otherwise. Most performances are broadcast at pugetsound.edu/schneebecklive. Tickets available at tickets.pugetsound.edu, in the Logger Store, or at the door.

THURSDAY, APRIL 16

Puget Sound Symphony Orchestra

Anna Jensen, conductor

Schneebeck Concert Hall, 7:30 p.m.

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LAND ACKNOWLEDGEMENT

We acknowledge that this event takes place on the ancestral territory of the Puyallup Tribe and the Lushootseed-speaking people, whose relationship with the land continues to this day.

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